In Recital

Annalise Mikulin, mezzo soprano

assisted by

Roger Admiral, piano

Sunday, March 9, 2003 at 8:00 pm

Arts Building
University of Alberta

Department of Music
University of Alberta

Program

If Music Be the Food of Love (1692) — Henry Purcell (1659-1695)
I Attempt from Love's Sickness to Fly (1695)
From *Dido and Aeneas* (1684)
Thy Hand Belinda…When I Am Laid in Earth

Chanson d'amour, Op. 27, No. 1 (1882) — Gabriel Fauré (1845-1924)
Mandoline, Op. 58, No. 1 (1891)
Fleur jetée, Op. 39, No. 2 (1884)

From *Frauenliebe und Leben* (1840) — Robert Schumann (1810-1856)
I. Seit ich ihn gesehen
II. Er, der Herrlichste von allen
III. Ich Kann's nicht fassen
IV. Du Ring an meinem Finger

Intermission

From *Il Trovatore* (1853) — Giuseppe Verdi (1813-1901)
Stride la vampa!

From the *Hermit Songs* (1952-3) — Samuel Barber (1910-1981)
I. At Saint Patrick's Purgatory
II. Church Bell at Night
III. St. Ita's Vision
V. The Crucifixion

From *Rusalka* (1900) — Antonín Dvorák (1841-1904)
Mesícku na nebi hlubokém "Song to the Moon"

From *La Favorita* (1840) — Gaetano Donizetti (1797-1848)
O mio Fernando!

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Mikulin.

Reception to follow in the Arts Lounge.

Translations

Chanson d'amour (Love Song)
I love your eyes, I love your face, O my rebellious, O my fierce one, I love your eyes, I love your lips where my kisses will exhaust themselves. I love your voice, I love the strange gracefulness of everything that you say, O my rebellious one, O my dear angel, my inferno and my paradise! I love your eyes, I love your face, I love everything that makes you beautiful, from your feet to your hair, O you, to whom ascend all my desires!

Mandoline (Mandolin)
The givers of serenades and the beautiful lady listeners exchange some words insipid under the branches singing. It is Tircis and it is Amnite, and it is Damis who for many a cruel girl makes many a verse tender. Their short jackets of silk, their long dresses with trains, their elegance, their joy, and their soft shadows blue, whirl in the ecstasy of a moon pink and gray, and the mandolin chatters, midst the shudders of the breeze

Fleur jetée (Discarded Flower)
Carry away my passion at the will of the wind, flower, gathered with a song and thrown away in a dream. Carry away my passion at the will of the wind, like a cut flower perishes love. The hand that has touched you shuns my hand forever; let the wind that withers you, oh, poor flower, a while ago so fresh, and tomorrow colorless, let the wind that withers you, oh, poor flower, let the wind that withers you, wither my heart.

Frauenliebe und Leben(A Woman's Love and Life)
I. Seit ich ihn gesehen (Since I Have Seen Him)
Since I have seen him, I believe I am blind; whither I am looking, I see him alone; like in a waking dream. His image floats before me, rising from deepest darkness brighter and brighter. Everything else around me is light and colorless. The games of my sisters. I want to share no more, I would rather weep silently in my little chamber; since I have seen him, I believe I am blind.

II. Er, der Herrlichste von allen (He, the Noblest of All)
He, the noblest of all, how so gentle, how so good! Lovely lips, clear eyes, bright mind and firm courage.So as there in blue depth, bright and glorious, that star, thus is he in my heaven, bright and glorious, sublime and distant.Go, go your paths, let me only look at your brightness, only in devotion look at him, very happy

II. Er, der Herrlichste von allen (He, the Noblest of All) (cont'd)
then, and sad to be!Hear not my silent praying, offered for your happiness; you must not know me, humble maiden, noble star of glory! Only the worthiest of all may your choice make happy and I will bless the noble one many thousand times. I shall rejoice and I shall weep then, blissful, blissful I am then even though my heart should break, break, oh heart, what does it matter? He, the noblest of all…how kind he is, how good.

III. Ich kann's nicht fassen (I Cannot Grasp, nor Believe It)
I cannot grasp, nor believe it, a dream must have me bewitched; how could he from among all others have exalted and blessed poor me? It seemed to me that he hath spoken: "I am forever yours," It seemed to me that I am still dreaming, for it can never be thus. O let me die in my dream, cradled on his breast, let me drink blissful death in tears of infinite joy.

IV. Du Ring an meinem Finger (You Ring on, My Finger)
You ring on my finger, my little golden ring; I press you devoutly to my lips, devoutly to my heart. My dream had come to an end, childhood peaceful lovely dream, I found myself lonely and lost in empty and infinite space. You ring on my finger, you taught me only then, you opened to my eyes, life's infinite, deep value. I want to serve him, to live for him, wholly belong to him, give myself and find myself, transfigured in his splendor.

Stride la vampa! (The Blaze Crackles!)
The blaze crackles! The indomitable crowd runs to that fire with happy faces! Screams of delight echo around; surrounded by ruffians a woman comes forward! Sinister shines on their horrible faces the ghastly flame that rises to the sky! The blaze crackles! The victim arrives dressed in black, ragged and barefoot! A fierce cry of death rises; the echo repeats it from cliff to cliff!

Mesícku na nebi hlubokém (O, moon high up in the deep, deep sky) "Song to the Moon"
O moon, high up in the boundless sky, you light up vast distances as you wander round the world far and wide looking into the homes of men. O moon, stop for a moment and tell me where my beloved is! Tell him, silvery moon, that I embrace him tightly, so that at least in his dreams he may remember me. Shine for him in far

Mesícku na nebi hlubokém (O, moon high up in the deep, deep sky) "Song to the Moon" (cont'd)
away places and tell him who is waiting here! If he dreams about me, let that remembrance waken him! O moon, don't go away, don't disappear!

O mio Fernando! (Oh My Fernando!)
Can it be true then, oh heaven? He, Fernando, the husband of Leonora! Ah! Everything tells me so, and still my soul is uncertain at the unexpected joy! Oh God! To marry him? Oh, my deepest shame! To bring dishonor as dowry to the hero - no, never; should he detest me and flee, who the woman is whom he so much adores. Oh my Fernando! To possess the throne of the country with you I would have given my heart; but my love, pure as your pardon, is doomed – oh miserable me! – to desperate horror. May the truth be known; and in your deep contempt still be wanting, may your thunderbolt, great God, fall on me! Come on, cruel ones – who is stopping you? My grief is written in heaven! Come on, come – it's a celebration; may the altar be strewn with flowers. Already the tomb readies itself for me; may the sad betrothed who, rejected and despairing will not have forgiveness in heaven, be covered with a black veil. Cursed, despairing, she will not have forgiveness in heaven. Ah, cruel ones, who is stopping you? My grief is written in heaven. Cruel ones, come. Ah, the sad betrothed one will not have forgiveness in heaven.

Program Notes

Henry Purcell (1659 - 1695)
If Music Be the Food of Love(Solo Song with Continuo)
I Attempt From Love's Sickness to Fly (from The Indian Queen)
Thy Hand, Belinda…When I Am Laid in Earth (from Dido and Æneas)

Henry Purcell was the first great English composer to bring together the equal-voice polyphonic musical traditions developed in his home country by earlier masters such as Thomas Tompkins, Orlando Gibbons and John Jenkins along with the Italian, German and French continental influences of monody into a refreshingly new and supremely eloquent expression in both his vocal and instrumental music.

During his all too brief lifespan as a composer, Purcell, who also served as organist and singer (bass and countertenor) at Westminster Abbey, wrote more than 250 songs, of which at least 150 appear in his dramatic works. Most of his songs were published in various songbooks of the day. The text for "If music be the food of love" is drawn from two sources – William Shakespeare's *Twelfth Night* and the poetry of a Colonel Heveningham. Altogether, Purcell composed three settings of the song, the first in 1692, the second a slightly modified version of the first a year later, and the third an entirely new and theatrical
treatment of the text in 1695.

Purcell composed the music for the drama *The Indian Queen* during the last year of his life. The story is adapted from a tragedy by Sir Robert Howard and John Dryden and concerns itself with the theme of warfare between two rival peoples. During a heated battle, the young Peruvian general, Montezuma, captures the Mexican prince Acacis. Impressed by the feat, the Inca chief invites him to choose his reward. However, when Montezuma desires the hand of Orazia, the chief's daughter, he is forced to flee from the angry chief for his presumptuousness. In revenge, Montezuma joins up and sides with the Mexicans. Here, too, he meets with some politically challenging difficulties. Since he has been able to capture both Orazia and her father, Montezuma desires to keep them for himself, a condition which does not meet well with his Mexican allies. The plot resolves itself during the final act of the drama, when the Inca chief, Orazia and Montezuma are to be sacrificed together at "a bloody Altar." The ceremony is interrupted by the arrival of Acacis, who declares his own love for Orazia and then commits suicide. It is then revealed that Montezuma is the lawful king of the Mexicans and has been so proclaimed by the people. Zempoalla too commits suicide, and the Inca chief finally consents to the marriage of Montezuma to his daughter. "I attempt from love's sickness to fly" is an arresting example of Purcell's outstanding gift for writing beautiful melodies and appears in the final act.

The opera *Dido and Æneas* was Purcell's first in the genre and was composed in 1689. Based upon a libretto by Nahum Tate, the story is adapted from Vergil. Æneas has fled from Troy. On his way to Latium, he is driven off course by a storm into Carthage, where Dido,

recently widowed, reigns as queen. Proximity eventually leads to passion which is both expressed and consummated, but the gods forbid them to ever marry. While Æneas sails away to fulfill his destiny in Italy, Dido relieves her sorrow by committing suicide. "Thy hand, Belinda," is the recitative which precedes Dido's final aria in the third act, "When I am laid in earth." This soulful lament is Dido's farewell, culminating in her suicide.

Gabriel Fauré (1845 - 1924)
Chanson d'amour
Mandoline
Fleur jetée
Although much respected as a composer of choral and instrumental music, Gabriel Fauré also left his mark as the composer of art songs. Between 1865 and 1875, when he completed his hugely successful Sonata in A Major for Violin and Piano, he wrote nothing but vocal music. Chanson d'amour (Love Song), which dates from 1880, is a romantic gem set to the poetic text of Armand Silvestre. Mandoline comes from a set of songs entitled "Cinq Mélodies de Venise" and was composed in 1891. The text of the song is both enigmatic and magical, and was written by Paul Verlaine. The eloquent Fleur jetée (Discarded Flower) is also set to verse by Silvestre and dates from 1884.

Robert Schumann (1810 - 1856)
Frauenliebe und Leben (Song Cycle, Op. 42)
I. Seit ich ihn gesehen
II Er, der Herrlichste von allen
III. Ich kann's nicht fassen
IV. Du Ring an meinem Finger
As a composer of art songs, Schumann is the undisputed and worthy successor to Franz Schubert. The son of a bookseller and publisher, he had a strong literary background and was an avid lover of poetry with a natural affinity for melding together melody and text. Given this background, it is surprising that he waited until he was thirty before taking on the medium in its fullest terms. Frauenliebe und Leben (Woman's Love and Life) is a cycle of eight songs composed in July, 1840 and was the last song cycle he composed before his marriage to Clara Wieck during the following September. "Oh, Clara, what bliss to write songs! Too long have I been a stranger to it," were his words to his future bride during the spring of that year, and his output during that single span of twelve months proved to be prodigious -- he composed no less than twenty full song cycles!

Frauenliebe und Leben (Song Cycle, Op. 42) (cont'd)
The text of the cycle was written by Adelbert von Chamisso (1781-1838) and relates a continuous story which unfolds from poem to poem. The cycle begins with a young girl telling of her newly awakening love for "the finest of all men." She then goes on to describe her most intimate of feelings during all the various stages of courtship, beginning with his proposal, then continuing through the engagement period, preparations for the wedding ceremony, then marriage, maternity and sudden widowhood. Within the cycle, Schumann portrays the woman as properly modest and decorously unassuming. Her ultimate desire is to become a wife and mother. The structure of the cycle is very tightly organized and melodic fragments from earlier songs in the cycle creep surreptitiously into later ones.

Giuseppe Verdi (1813 - 1901)
Stride la Vampa! (from *Il Trovatore*)
By the end of the nineteenth century, Giuseppe Verdi had become the greatest Italian opera composer to that time. As he worked at perfecting his style, he strove to create a new type of music-drama. He sharpened his technical resources, creating melodies which were more fluent. Characterizations became more rounded, realistic and expressive, and his musical responses to the text were more and more refined. Il Trovatore (The Troubadour) (1853) is a tragic opera with the motif of revenge at its heart and core. The convoluted plot takes place in Spain at the beginning of the 15th century during the civil war brought about by the rebellion of the Count of Urgel against the King of Aragon. The Count di Luna is the leader of the King's army. In Stride la vampa! the gypsy Azucena relates how her mother had been burned at the stake and how in her madness she had thrown the wrong child into the flames. She had in fact killed her own child. Suffice it to say that by the end of the opera, she wreaks revenge on the family members of those who had burned her mother as a witch.

Samuel Barber (1910 - 1981)
Hermit Songs (Song Cycle, Op. 29)
I. At Saint Patrick's Purgatory
II. Church Bell at Night
III. Saint Ita's Vision
V. The Crucifixion
Writing in a style described as post-Romantic, Samuel Barber began learning the piano at age six and started composing at seven. Completed in 1953, the ten Hermit Songs, Op. 29 are a group of independent songs set to extremely varied texts. The poems were composed by unnamed Irish monks and academics between the 8th and 13th centuries, and were subsequently translated by W. H. Auden, Chester Kallman, Howard Mumford Jones and Sean O'Faolain. The piano accompaniment allows the solo voice to make sudden mood shifts and acerbic flashes of humour and wit which might otherwise have been lost within an orchestral texture. Commissioned by the Elizabeth Sprague Coolidge Foundation in Washington, the cycle was given its first performance by Leontyne Price, soprano, with the composer at the piano. The juxtaposed texts are inspired by religion as well as more secular subjects, as shown following:

I. At Saint Patrick's Purgatory ("What shall I do with a heart that seeks only its own ease?")
II Church Bell at Night ("Sweet little bell . . . I would liefer keep tryst with thee than be with a light and foolish woman.")
III. Saint Ita's Vision ("I will take nothing from my Lord, said she, unless He gives me His Son . . . in the form of a Baby that I may nurse Him.")
V. The Crucifixion ("At the cry of the first bird they began to crucify Thee. . .")

Antonín Dvorák (1841 - 1904)
Song to the Moon (from *Rusalka*)
As a staunch Czech nationalist composer, Dvorák was bound to compose an opera based upon a fairy tale from his native land. Dvorák composed *Rusalka* in 1900. In this tragic tale, Rusalka, a water sprite (a mermaid), becomes human so that she can marry a prince (who is never named in the opera). When he eventually deserts her, she returns to her pool. Overcome by remorse, the prince follows her and dies in her arms. In the aria Mesícku na nebi hlubokém ("O, moon high up in the deep, deep sky") Rusalka looks with longing up at the glowing Moon, yearning to see once more the man who used to come there often and enter the waves of the lake.

Gaetano Donizetti (1797 - 1848)
O mio Fernando (from *La Favorita*)
Donizetti, along with Gioacchino Rossini (1792-1868) and Vincenzo Bellini (1801-1835), dominated Italian opera during the early years of the nineteenth century. He composed with astonishing speed and fluency, composing on average up to five operas a year! Based upon a libretto by Alphonse Royer and Gustave Vaëz, with additions by Eugéne Scribe, *La Favorita* ("The Favoured One") (first produced in 1840) is set in Spain in 1340 and tells the story of the unhappy and unrequited love of Fernando, a novice in the Monastery of St. James, and the mistress of Alfonso XI, King of Castile, the bewitching and seductive Leonora de Guzman. In the third act double aria O, mio Fernando, Leonora is left alone to confront her shame of being in love with Fernando while remaining the mistress of Alfonso just before the time that Fernando believes that they are to be married, and to weigh the chances of her being forgiven by Fernando for originally leading him on when he eventually learns the truth. She cannot shame a novice by allowing him to marry a fallen woman.

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Upcoming Events:

10 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital Series**
featuring students from the Department of Music
Free admission

13 Thursday, 8:00 pm
Doctor of Music Recital
Bianca Baciu, piano
Program will include works by Rachmaninov, Ravel and Messiaen
Free admission

13 Thursday, 8:00 pm
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14 Friday, 8:00 pm
Faculty and Friends
Roger Admiral
Joachim Segger
Music for Two Pianos
Howard Bashaw *2M2P8m*
Gyorgy Ligeti *Three Portraits*
Claude Debussy *En Blanc et Noir*
Witold Lutoslawski *Variations on a Theme by Paganinni*
Sergei Rachmaninoff *Suite, Op. 17*
Tickets: $12/adult, $7/Student/senior

15 Saturday, 6:00 pm
University of Alberta
Madrigal Singers
Dinner and Silent Auction
Leonard Ratzlaff, conductor
Fairmont Hotel MacDonald
Tickets: $70 ($30 tax deductible)
For more information call 492-5306

15 Saturday, 8:00 p.m.
University of Alberta Mixed Chorus
59th Annual Concert
Robert de Frece, Conductor
Brendan Lord, Assistant Conductor
Francis Winspear Centre for Music
For tickets or further information,
call the University of Alberta Mixed Chorus at 492-9606

16 Sunday, 8:00 pm
The University of Alberta
Academy Strings and
Orchestral Winds
Tanya Prochazka, Conductor

19 Wednesday, 8:00 pm
The University of Alberta
Symphonic Wind Ensemble
Fordyce Pier, Director

23 Sunday, 2:00 pm
Master of Music Recital
Helve Sastok, composition
Free admission

23 Sunday, 8:00 pm
Master of Music Recital
Sonja Eagles, soprano
Free admission

24 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta.
Free admission

25 Tuesday, 3:30 pm
Piano Masterclass
with Visiting Artist
Stéphane Lemelin
Free admission

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta

Please donate to Campus Food Bank

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).